

**DISTINCTIVE QUALITY OF STRING OF WORDS IN THE TRAGEDY OF "MACBETH".  
A COMPARATIVE OBSERVATION  
BETWEEN THE ORIGINAL TEXT OF  
SHAKESPEARE AND THE TRANSLATED  
ONE BY FAN NOLI**



**Literature**

**Keywords:** Strings of words, contextual field, concrete meaningful connection, abstract meaningful connection.

**Ornela Çoku**

**University "Aleksandër Xhuvani" Elbasan, Albania.**

**Abstract**

The article aims to express the phenomenon of string of words as a feature of discourse. This phenomenon is a feature of Noli's discourse as a writer and translator. These string of words have in common the way they are related together. They are connected with each other in syndetic or asyndetic manner. It is precisely the creation of the string of words that attracts the variety of elements with which they relate. The string of words are linked one after the other, leaving a more indelible impression on the listener or the reader. The article will show that the string of words are terms of various lexical and semantic fields. The string of words represents various phenomena. They can show objects or phenomena which are related and found close to one another in space and time. Noli realizes the string of words that constitute lexical or semantic fields. The string of words may contain lexicon denoting objects, which coexist in a reality. As a conclusion the article will also show that the string of words used by Noli often represent things and phenomena of the same part of reality. But it happens that the string of words, connected to one another, belong to different fields of reality and are conceived as a community.

Noli is a master at using words. In his vocabulary maneuvers he happens to put words one after another in a coordinated way. In such cases the string of words containing two or more words are obtained. This phenomenon is a feature of Noli's discourse as a writer and translator. These string of words have in common the way they are conjoined together. They are conjoined with each other either in syndetic or asyndetic way. The longer the string of words, the greater the information becomes and along with the information the effect of expression increases. It is precisely the creation of the string of words that attracts the variety of the elements with which they are linked. The string of words are linked one after the other, leaving a more indelible impression on the listener or the reader.

The string of words are terms of different lexical and semantic fields. Each string of words represents a part of reality. For this reason parts of the string of words have a meaningful connection among them. The string of words represent various phenomena or objects, with which they are related. They are found next to one another in space and in time. Noli realizes string of words that constitute lexical or semantic fields. Sentences may contain string of words denoting objects, which coexist in a reality. Not only do Noli's string of words represent items and phenomena of the same part of reality but they also may belong to different fields of reality and are conceived as a community. The reader regards them as such, as real-linguistic communities, that is, various elements are included into a linguistic community, creating contextual fields. Coordinated words can form different, literal thematic links.

And fill me from the crown to the toe, top-full. [Sh:288]  
Nga **koka** e gjer në **thonj** e gjer në **buzë**. [N:33]

Sons, kinsmen, thanes and you whose places are the nearest. [Sh:287]

*Bij, prindër, thanër dhe ju t'afërm.* [N:30]

The first string of words is expressed by the words: **crown, to the toe, top-full**. They reinforce the meaning of one-another; and transmit the force, violence, revenge expressed by all parts of the body. The second string of words, **sons, kinsmen, thanes and you the nearest**, express plurality. The underlined set of words signify parts of the human body. They belong to the same sphere, e.g. **crown** has the meaning of **head**, in Albanian language (**kokë**). Shakespeare's word **toes** is translated by Noli with the Albanian word (**Thonj**) in English language (**nails**), and the word **top full** is translated as **lip**, in Albanian language (**buzë**).

The detailed distinction of the notion brings the elaborate differentiation of synonyms. The synonymous strip of words are more developed and language culture councils persist, that one of the main goals must be choosing the most appropriate synonym. To make the word more punctual (especially notionally and abstractly) it is necessary to avoid emotional associations and concrete individualized imaginations<sup>1</sup>.

Time and the hour runs through the roughest day. [Sh:287]

Që sot s'kam *dit e or' e çast'* të qetë. [N:27]

I' the shipman's card I will drain him. [Sh:285]

Me *kart e me gjeografi*. [N:18]

In thunder, lightning, or in rain. [Sh:284]

Në *bubullimë, vetëtimë, a shi*. [N:11]

The above mentioned string of words, create a regular thematic field. The objects marked with these words belong to the same sphere, e.g. Shakespeare's words **Time** and **the hour** are translated by Noli *dit e or' e çast'*. They mark the time. The English words **shipman's card** which is translated with the Albanian string of words **kart** and **gjeografi** relate to space; **thunder, lightning or rain** which are translated with the Albanian string of words **bubullimë, vetëtimë, a shi**. are related to the phenomena of nature.

Great Glamis! Worthy Cawdor! [Sh:288]

O *than i madh i Glamsit. Trim i Kodrit!* [N:34]

Such word strings, with names and assignments of personalities, occasionally appear in Macbeth's work, both in Shakespeare's original and in Noli's translation. The underlined words denote people, their force or spirits of the same realm.

Your servants ever have theirs, themselves and what is theirs in compt [Sh:289]

Si *veten, gjindjen, mallin dhe shëpinë* [N:37].

<sup>1</sup> Xh. Lloshi, *Stilistika E Gjuhës Shqipe dhe Pragmatika*, Albas, 2005, f.185.

Shakespeare's string of words *servants, theirs, themselves, theirs in compt* (compartments) which are wonderfully translated by Noli with the Albanian string of words (*veten, gjindjen, mallin dhe shtëpinë*) refer to people and their belongings. The string of words *commodity, home*, relate to human environments. The string of words play a special role, and highlight the importance of man in the environments in which he lives. So different elements are incorporated into a language community.

We have to say that the links needed to include the above string of words in one field are missing. But we therefore say that such string of words constitute contextual thematic areas. Thus, in the case of using string of words, coordinated words can form literal thematic areas, such as:

First, as I am his kinsman and his subject. [Sh:289]

E para e *kam prind dhe e kam mbret*. [N:38]

O valiant cousin! Worthy gentleman! [Sh:284]

Trim *kushëri e Zot i vyer*. [N:14]

### Contextual Thematic Areas

In these areas there are no objects or phenomena belonging to the same sphere, but standing next to each other. So, by creating string of words, they are only visible within the context, which then create contextual thematic areas, which, compared to the original, are enriched and realized magnificently by Noli.<sup>2</sup>

To beguile the time look like the innocent flower. Bear the welcome

In your eyes, your hand, your tongue. [Sh:288]

Në *sy, në dor' e në gjuhë* mirëpritjen kij. [N:34]

This is a real contextual thematic area. The actions performed by the words in a separate way are not the same, though they are part of the body, because we touch by hand and with a constriction we can express hospitality. By looking, through the eye, there is also welcoming or hatred expression, because there is a host and hateful look, and by using the language, that is, speaking, love and other acts are openly expressed.

Through the above sentences, the real world presents instances of putting objects or different parts of the body close to each-other and that makes the distinction. There are links between such objects, where the connection is instantaneous, and thus contextual string of words are created.

<sup>2</sup> E. Sadiku, *Vëzhgime mbi leksikon shprehës në prozën e I. Kadaresë*, Tiranë, 1998, f.66

### Linking words with concrete meaning in different string of words

In the contextual semantic field interesting word links occur, such as linking words to concrete meaning.

This **guest of summer, the temple-haunting martlet**, [Sh:288]

Dhe *dallëndyshja, mysafirja e pranverës*. [N:36]

By putting the emphasised string of words, *guest of summer, the temple-haunting martlet*. one after the other, Shakespeare emphasizes the permanent movement of this beloved bird, which signals the spring, that is. the blossoming of life. Noli has given a perfect Albanian string of words (*dallëndyshja, mysafirja e pranverës*). Till he unseamed him from the nave to the chaps. [Sh:284]

Ia shthuri *nofullat dhe gjoksin*. [N:14]

In the following sentence the Albanian string of words represents the combination of concrete with abstract things.

Might be the be-all, and the end-all here. [Sh:288]

Pa lën bisht e *gjurm' e hije* pas. [N:38]

Great dimensions, conspicuous quantities and a considerable number of spirits, things, or phenomena are given through the string of words.

Banquo, thy soul's flight, if it find heaven, must find it out to-night. [Sh:296]

Banko fluturove sonte në *parajs' a ferr* kalove. [N:76]

The collection and creation of such moments contain the attraction of things of the moment.

### Linking words with abstract and concrete meaning in different string of words

The string of words is used in narrative utterances to vividly and intensely indicate the actions of the characters, the merits of the warriors towards the enemy may also be expressed.

Fair is foul, and foul is fair. [Sh:284]

*Zbardh e zeza dhe e bardha nxin*. [N:12]

Noli with his wonderful translation uses the string of words in descriptions and in this way helps to express the detailed environments and nature as in the above sentence.

So well thy words become thee as thy wounds. [Sh:285]

*Fjalët dhe plagët* të tregojnë trim. [N:15]

This string of words represents vivid post-war scenes, which are accomplished by coordinating words belonging to different semantic fields. They may show the backgrounds, and actions of the characters.

I have begun *to plant thee*, and *will labour* to make thee *full of growing*. [Sh:287]

Të kam *mbjellur* mu në zemër *dhe të vadit të rritesh plot* me pemë. [N:29]

In this string of words there are words with figurative meaning (*to plant thee*, and *will labour to make thee full of growing*) which Noli has wonderfully translated Shakespear by using the Albanian string of words ( *kam mbjellur* mu në zemër dhe *të vadit të rritesh plot me pemë*)

My dearest love. [Sh:288]

E *dashur, drit' e syrit tim*. [N:34]

Fair and noble hostess. [Sh:289]

E *bukur dhe bujare zonjë*. [N:37]

The above examples are descriptions full of beauty and epics. While describing Macbeth Noli uses the string of words that present the real spiritual mood.

Macbeth does murder sleep, the innocent sleep, sleep that knits up the ravell'd sleeve of care. [Sh:291]

Makbethi vrau *gjumin, gjumin e pafajshëm, gjumin që shqit përleshjen*. [N:50]

God's benison go with you; and with those that would make good of bad, and friends of foes! [Sh:294]

Zoti bekoftë *ty dhe gjithë miqtë që zbardhin zin e miqësojn' armiqtë*. [N:67]

The string of words in the above examples are used either directly or figuratively.

In Shakespeare's English language, the same expressions and forms of strip of words are distinguished.

In conclusion, it is important to note that the arrayed elements are connected to each other, although they are not of the same thematic field. They are included into a linguistic community, thus creating contextual areas.

## References

[N:15] = Fan Noli Makbethi Shqip.Tiranë 1943, p.15 ( number of pages differs).

[Sh:288] = Shakespeare, Great books of the Western World, Volume 2.1952 Encyclopedia Britanica, Inc.p.288 (number of pages differs).

Lloshi, Xh. (2005). *Stilistika E Gjuhës Shqipe dhe Pragmatika*, Albas.

Sadiku, E. (1998). *Vëzhgime mbi leksikun shprehës në prozën e I. Kadaresë*, Tiranë.